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STELLAR SERIES
1988/89

January 22, 1989 8:00 p.m.

Premiere Dance Theatre

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THE ESPRIT ORCHESTRA
Alex Pauk - Conductor

"1945"

Special Host - Roy Bonisteel
Poetry Readings - Barbara Chilcott Somers
Flute Soloist - Douglas Stewart

Introduction by Roy Bonisteel

Poems by Raymond Souster
read by Barbara Chilcott Somers

*POEMS FOR HER PICTURE
SEARCH*

DIVERTIMENTO No. 1 (1945)
second movement
for flute and string orchestra
Douglas Stewart, flute

John Weinzwieg

AMORES (1943)
1. Solo for Prepared Piano
2. Trio (9 tom-toms, pod rattle)
3. Trio (7 woodblocks, not Chinese)
4. Solo for Prepared Piano

John Cage

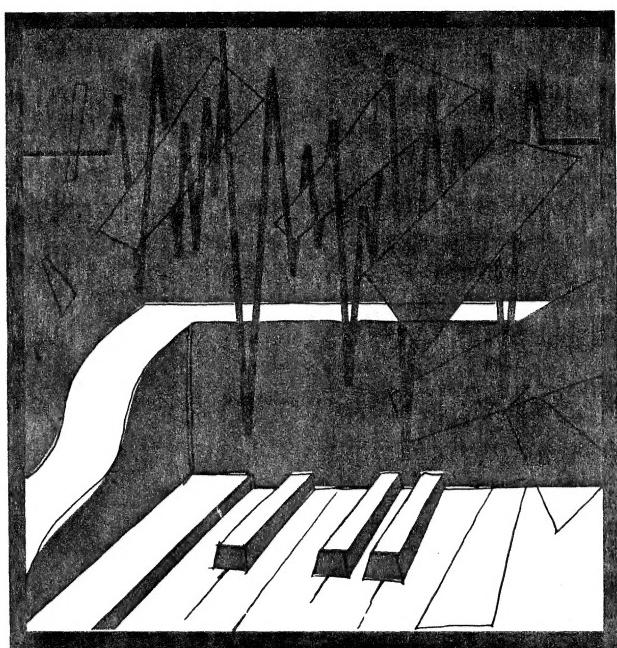
Albert Krywolt, piano
Russell Hartenberger, percussion
Robin Engelman, percussion
Robert Becker, percussion

Passage from *TIME BOMB - A Nuclear History*
by Corinne Browne and Robert Munroe
read by Barbara Chilcott Somers

THRENODY TO THE VICTIMS OF HIROSHIMA (1960)
for 52 string instruments Krzysztof Penderecki

INTERMISSION

SYMPHONY IN THREE MOVEMENTS (1945) Igor Stravinsky



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PROGRAMME NOTES

DIVERTIMENTO No. 1
John Weinzwieg
(second movement)
for flute and string orchestra

Regarding the composition of this movement the composer recalls:
"It happened during the summer of 1945 at Rockcliffe RCAF station. I overheard a conscientious bandsman practicing long notes on his flute. As I listened to the rise and fall of those cool flute tones, ostensibly an exercise in breath control, they became charged with feeling for me. What a great idea for a slow movement!"

And that was how the Divertimento for flute and string orchestra was born. After adding a first and third movement, the work was ready for its radio premiere from Vancouver the following year. Although its first concert performance in Toronto was greeted with some hostility, the Olympic committee of the Canadian Arts Council saw fit to submit it to the London Olympiad where in 1948 it received the silver medal - the highest award for chamber music in the Arts Division. It has since become one of the composer's most widely performed compositions.

JOHN WEINZWIEG is very much the elder statesman of Canadian composers (even though he looks a good deal younger than some of his junior contemporaries); a healthy international reputation, showered with honours (Officer of the Order of Canada, two honorary doctorates, many medals and prizes), a large catalogue of frequently performed works and a distinguished stable of composers who were at one time or another his students. It wasn't all roses. At the beginning of his career, just after his return from the Eastman School of Music in 1938, he was assailed by the indifference and sometimes hostility towards the more advanced forms of contemporary music that he found in his native Toronto. To be a "modern" composer was bad enough, to be a Canadian composer (whether modern or not) was even worse. (Reginald Stewart let him conduct a movement of his *Suite* at a Promenade Concert - the performance time was less than the time spent getting to and departing from the podium!). World War II (during which Weinzwieg served with the RCAF) began to change things. There was an increase in interest in things Canadian. Performances increased in numbers and the CBC became active in promoting broadcasts (everything increased but the composers' incomes). At war's end Weinzwieg's position was established as the leader among the young native composers.
-Godfrey Ridout 1982

SYMPHONY IN THREE MOVEMENTS
Igor Stravinsky

IGOR STRAVINSKY is probably the most renowned composer of the twentieth century. He was born in 1882 in Oranienbaum, near St. Petersburg, Russia, and studied composition with Rimsky-Korsakov. He won world-wide recognition with works commissioned by Diaghilev, including *FIREBIRD*, *PETROUSHKA* and the sensational *LE SACRE DE PRINTEMPS*. He left Russia and for many years lived in France and Switzerland, later moving to the United States, where he lived until his death in 1971. Among his many compositions are his opera *THE RAKE'S PROGRESS*, the oratorio *OEDIPUS REX*, *PERSEPHONE*, *SYMPHONY OF PSALMS*, *THREN*, *SYMPHONY IN C*, *SYMPHONY IN 3 MOVEMENTS* and works for ballet introduced by Balanchine, which include *ORPHEUS*, *APOLLON MUSA-GETE*, *BAISER DE LA FEE* and *AGON*. In addition to *An*

Autobiography, he is also the author of *Poetics of Music*, *Conversations with Igor Stravinsky* and *Memories and Commentaries* (the latter two in collaboration with Robert Craft).

AMORES

John Cage

The score of *AMORES* is prefaced by two pages of instructions as to how and where screws, erasers and bolts are to be placed so that the desired sonic effects will be achieved. Nothing is left to chance - although the listener may form such an impression. Cage was looking for unusual sounds in *Amores*, a work which consists of two percussion trios bounded by two solo pieces for prepared piano.

JOHN CAGE was born in 1912 in Los Angeles and grew up in the exciting cultural milieu on the west coast. Cage studied with Henry Cowell and later with Arnold Schoenberg and he was an eager collaborator with artists in other fields, chiefly painters and dancers. It would be difficult to exaggerate what he has meant to modern music. His unconventional ideas and attitudes have influenced and inspired colleagues all over the world.

Cage counted the piano among the percussion instruments, at least when it had been "prepared". The original idea grew out of necessity: he needed to be able to produce a variety of sounds from a single piano. By placing various objects on the strings of the piano he managed to produce different and unexpected percussive effects reminiscent of gamelan orchestras on Bali.

THRENODY TO THE VICTIMS
OF HIROSHIMA
Krzysztof Penderecki

PENDERECKI was born in Debica, Poland in 1933. He studied music first privately and then at the University of Cracow, graduating in 1958. In 1959, in the annual contest sponsored by the Polish Union of Composers for neograduates, he won all three prizes with *STROPHEN*, *EMANATIONEN* and *PSALMEN DAVIDS*. Since then he has composed liberally in many forms.

Written in 1960, *THRENODY TO THE VICTIMS OF HIROSHIMA* won the UNESCO prize the following year and has become one of the most famous works of all new music. In Poland, Bartok exerted a great influence on young composers; they turned their attentions to a radical and revolutionary aspect of Bartok's music: the aspect of timbre, consisting of the exploration of the doubtful borderlines between tone and noise. The liberation of noise and its use as a compositional element is the direction young Polish composers have taken from Bartok. It is precisely in this perspective that Penderecki's string works are to be seen; *Threnody*, in particular, constitutes an unprecedented example of the use of string sonorities.

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COMING ATTRACTIONS

Jon Kimura Parker, piano
 Saturday, March 4, 1989 8:00 p.m.
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Join Alex Pauk, conductor and Esprit's special guest Vancouver-born Jon Kimura Parker - First Prize Winner at the Leeds International Piano Competition. Mr. Parker will perform the World Premiere of John Weinzwieg's *Divertimento No. 10*, for piano and orchestra. This work was commissioned by Mr. Parker especially for this performance.

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commissioned and performed by Jon Kimura Parker, piano

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For further information regarding this and other events please call the ESPRIT offices at 922-5675.

CONDUCTOR - Alex Pauk

Born and educated in Toronto, Alex Pauk undertook further studies in conducting in Japan. After settling in Vancouver and becoming a key figure in that city's new music scene, he returned to Toronto in 1979 to concentrate on composing concert and film music. Since founding THE ESPRIT ORCHESTRA in 1983, he has maintained a continuous creative output including orchestral works (*MIRAGE* and *Echo Spirit Isle*), chamber works (*Water from the Moon* and *The Seventh Aura* for electric strings), and a radiophonic montage (*Nomad*). During the current season Mr. Pauk will have a major new piece, *Cosmos*, premiered by the Orchestre symphonique du Quebec.

JOHN WEINZWEIG

DIVERTIMENTO NO. 1 FOR FLUTE
 Silver Medal Winner — 1948 Olympics

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